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M.E. BOSSI

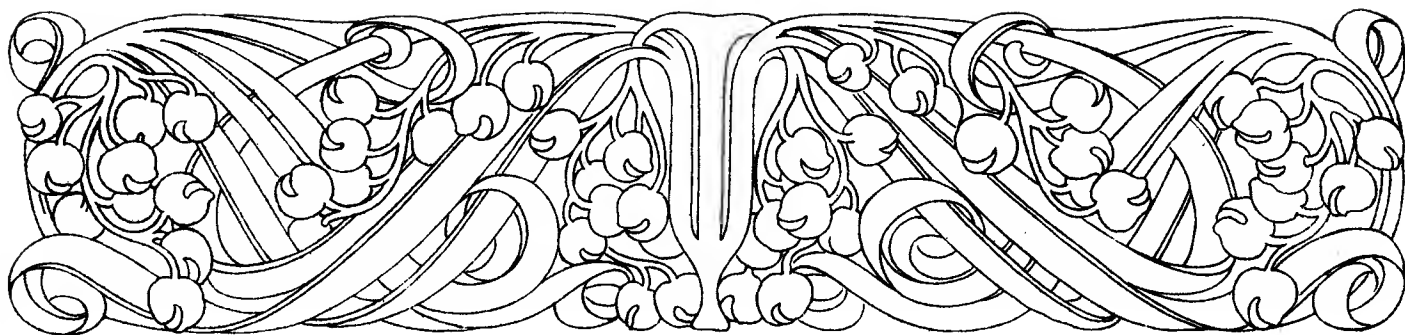
Vier Stücke in Form
einer Suite

Op. 99

Violine und Klavier



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M. ENRICO BOSSI

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Vier Stücke in Form einer Suite

Quatre Morceaux en forme de Suite

für Violine und Pianoforte

OP. 99

Nr. 1. Romanze — Romance

Nr. 2. Auf dem Rasen — Sur le gazon

Nr. 3. Wiegenlied — Berceuse

Nr. 4. Bacchische Szene — Scene bachique



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Vier Stücke in Form einer Suite.

(Quatre Morceaux en forme de Suite.)

Romanze. | Romance.

Sostenuto cantabile. (M. M. ♩ = 108.)

M. Enrico Bossi, Op. 99. Nr. 1.

Violino.

mp con grand'espress.

Pianoforte.

portando *poco rall.* *a tempo* *più sensibile*

I. H. *poco rall.* *a tempo* *più sensibile*

Red. ** R. inv.* *movendo a poco e con passione*

cresc. *rimett.*

cresc.

Red. ***

f *mp*

con Ped.

mp sensibile

mp

smorz.

smorz.

p

p dolce

con Ped.

cresc. sempre

cresc.

f

poco rall.

a tempo più mosso (M.M. ♩ = 80.)

poco rall.

a tempo più mosso

f

dolce

p

The image displays a musical score for a piano and voice piece, consisting of five systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The tempo/mood is marked *dolce* at the beginning of the first system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The vocal line consists of a series of eighth and quarter notes, often beamed together. The key signature changes from one flat to two flats, then to one sharp, and finally to two sharps. The score includes dynamic markings such as *cresc.* (crescendo) and *dolce*. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

dolce

dolce

cresc.

cresc.

Benedictus
movendo a poco e con passione

p *cresc.*

movendo a poco e con passione *cresc.*

Red. * Red. * Red. * Red. *

f allargando

f allargando

Red. * Red. * Red. * Red. *

rianimando *sempre f ed accel.*

rianimando *sempre f ed accel.*

con calore (Vivace) *ff* *rimett.* *dolce* *lento*

rimett. *lento*

Red. *

a tempo

First system of musical notation for piano. It consists of a single treble staff and a grand staff (treble and bass staves). The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The tempo marking *a tempo* is placed above the first measure. The grand staff contains a continuous eighth-note accompaniment in the bass. The treble staff features a melodic line with slurs and ties. The word *dolce* is written above the first measure of the grand staff, and *con Ped.* is written below the first measure.

Second system of musical notation for piano, continuing the piece. It follows the same staff layout as the first system, with a treble staff and a grand staff. The melodic line in the treble staff continues with slurs and ties, while the eighth-note accompaniment in the grand staff remains consistent.

Third system of musical notation for piano. This system introduces a new melodic line in the treble staff, characterized by slurs and ties. The eighth-note accompaniment in the grand staff continues. The key signature remains one sharp (F#).

Fourth system of musical notation for piano. The melodic line in the treble staff continues with slurs and ties. The eighth-note accompaniment in the grand staff continues. The key signature changes to two sharps (F# and C#) in the final measure of this system.

animando

animando

rimett.

poco rall.

rimett.

poco rall.

Calmo. (Impassabile)

f

p

p dolce e rall. a poco

rall.

rall.

pp

Auf dem Rasen. | Sur le gazon.

Amant, Elegante, Gracieux.

M. Enrico Bossi, Op. 99. Nr. 2.

Con garbo. (M.M. ♩ = 138.)

Violino.

Pianoforte.

mp

p

con Ped.

cresc.

f

First system of musical notation. The upper staff features a melodic line with a crescendo hairpin and dynamic markings *cresc.*, *mp*, and *sf*. The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with a crescendo hairpin and dynamic markings *sf* and *cresc.*. The lower staff includes fingerings (1, 2, 3, 4) and continues the harmonic accompaniment.

Third system of musical notation. The upper staff is marked *cantando* and *dolce*. The lower staff is marked *dolce* and *con Ped.* (con Pedal). The system shows a transition in the piano accompaniment.

Fourth system of musical notation. The upper staff is marked *lusingando* (with a handwritten note "New Version") and includes dynamic markings *p*, *sf*, and *sf*. The lower staff is marked *lusing.* and *p dolce*, with dynamic markings *sf* and *sf* at the end.

This musical score consists of four systems, each with a violin part (top staff) and a piano accompaniment (bottom staff). The key signature has one sharp (F#) and the time signature is 2/4.

- System 1:** The violin part begins with a melodic line. Dynamic markings include *cresc.*, *sf*, *sf*, and *mp*. The piano accompaniment features chords and moving lines in both hands, with *sf* and *p* markings.
- System 2:** The violin part continues with a melodic line. Dynamic markings include *cresc.*. The piano accompaniment has *cresc.* and *f* markings.
- System 3:** The violin part features a melodic line. Dynamic markings include *f* and *dim.*. The piano accompaniment has *p* and *mp* markings.
- System 4:** The violin part features a melodic line. Dynamic markings include *p* and *poco sf*. The piano accompaniment has *poco sf* and *sf* markings.

Wiegenlied. | Berceuse.

M. Enrico Bossi, Op. 99 Nr. 3.

Violino. (M.M. $\text{♩} = 76$.) con sordina *p*

Pianoforte. *dolce pp*

p

più sensibile mp

p

sf sf



First system of musical notation. The upper staff features a melodic line with a *poco rall.* marking. The lower staff begins with a piano (*p*) dynamic and also includes a *poco rall.* marking.



Second system of musical notation. The upper staff is marked *un poco meno*. The lower staff is marked *dolce* and *con Ped.*



Third system of musical notation. The upper staff includes a *cresc.* (crescendo) marking. The lower staff continues the accompaniment.



Fourth system of musical notation. The upper staff is marked *p dolce*. The lower staff is marked *dolce* and *con Ped.*

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The word *cresc.* (crescendo) appears in both staves, indicating a gradual increase in volume.

Third system of musical notation, measures 9-12. The right hand has a melodic line with a dynamic marking of *f* (forte) at the beginning and *pp* (pianissimo) towards the end. The left hand has a more active accompaniment. The word *piu sensibile* (more sensitive) is written in the right hand, and *con Ped.* (with Pedal) is written in the left hand. The word *pp* also appears in the right hand.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with a dynamic marking of *poco cresc.* (poco crescendo). The left hand has a more active accompaniment. The word *movendo (Dovegung)* is written in the right hand, and *movendo* is written in the left hand.

16

sf *mp* *p dolce*

Tempo I. *mf* *cresc.* *mp* *con Ped.*

cresc. *rall.*

rall.

The musical score is written for piano and voice. It consists of four systems of staves. The first system shows a vocal line with dynamics *sf*, *mp*, and *p dolce*, and a piano accompaniment. The second system includes the tempo marking 'Tempo I.' and dynamics *mf*, *cresc.*, *mp*, and *con Ped.*. The third system continues the piano accompaniment. The fourth system includes the tempo marking 'rall.' and dynamics *cresc.* and *rall.*. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Un poco meno.

First system of musical notation. The upper staff (treble clef) begins with the tempo marking *dolce*. The lower staff (bass clef) begins with the dynamic marking *p dolce*. Both staves contain flowing, melodic lines with slurs and ties.

Second system of musical notation. The upper staff continues the melodic line with slurs. The lower staff features a more active, rhythmic accompaniment with slurs and ties.

Third system of musical notation. The upper staff is marked *rall. a poco* and ends with a *pp* dynamic. The lower staff is also marked *rall. a poco* and includes a *dim.* (diminuendo) marking and a *pp* dynamic.

Fourth system of musical notation. The upper staff is marked *rall.* and ends with a *ppp* dynamic. The lower staff is also marked *rall.* and includes a *ppp* dynamic. The system concludes with a double bar line and a *Red.* (Reduction) marking.

Bacchische Scene. | Scène bachique.

M. Enrico Bossi, Op. 99. Nr. 4.

Ben ritmato. (M.M. ♩. = 100.)

Violino.

Pianoforte.

The musical score is written for Violino and Pianoforte. It is in 6/8 time and consists of four systems. The Violino part is in the upper staff, and the Pianoforte part is in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The Violino part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Pianoforte part begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic marking *f* is present in both parts.

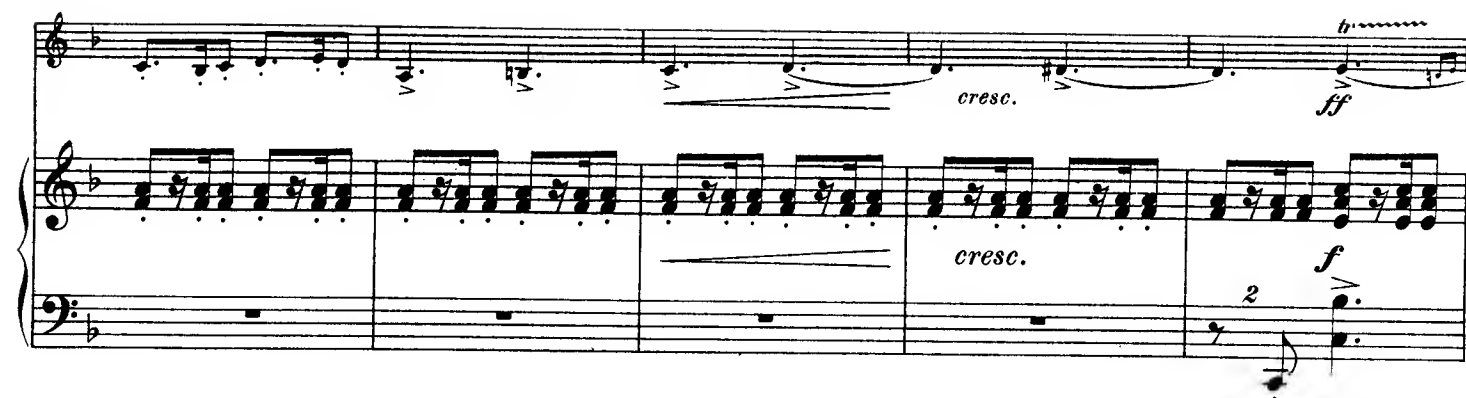
System 2: The Violino part continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Pianoforte part continues with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic marking *f* is present in both parts.

System 3: The Violino part continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Pianoforte part continues with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic marking *f* is present in both parts.

System 4: The Violino part continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Pianoforte part continues with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The dynamic marking *f* is present in both parts.

Musical score for piano and voice, page 19. The score consists of five systems of staves. The first system includes a vocal line and two piano staves. The second system continues the piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system continues the piano accompaniment. The fifth system shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *mp cantando*, *cresc.*, *mp dolce*, *con Ped.*, *mp cresc.*, *più f*, *mf*, *ff*, *dim.*, and *mp*.



First system of musical notation. The top staff (treble clef) contains a melodic line with a crescendo hairpin and a fortissimo (*ff*) dynamic marking. The bottom staff (bass clef) contains a rhythmic accompaniment of eighth notes, also marked with a crescendo hairpin and a fortissimo (*f*) dynamic marking. A second staff (treble clef) is positioned between the two, containing a similar rhythmic accompaniment.



Second system of musical notation. The top staff (treble clef) contains a melodic line with a *più f* dynamic marking. The bottom staff (bass clef) contains a rhythmic accompaniment of eighth notes, marked with a *dim.* (diminuendo) hairpin and a mezzo-forte (*mf*) dynamic marking. A second staff (treble clef) is positioned between the two, containing a similar rhythmic accompaniment.



Third system of musical notation. The top staff (treble clef) contains a melodic line with a crescendo hairpin and a fortissimo (*ff*) dynamic marking. The bottom staff (bass clef) contains a rhythmic accompaniment of eighth notes, marked with a crescendo hairpin and a fortissimo (*f*) dynamic marking. A second staff (treble clef) is positioned between the two, containing a similar rhythmic accompaniment.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a fortissimo (*ff*) dynamic marking, a mezzo-piano (*mp*) dynamic marking, and another fortissimo (*ff*) dynamic marking. The bottom staff (bass clef) contains a rhythmic accompaniment of eighth notes, marked with a fortissimo (*f*) dynamic marking, a mezzo-piano (*mp*) dynamic marking, and another fortissimo (*f*) dynamic marking. A second staff (treble clef) is positioned between the two, containing a similar rhythmic accompaniment.

mp *cresc.*

mp *cresc.*

f *mp*

f *p*

con Ped.

f *mp cantando*

cresc. *p dolce*

con Ped.

This musical score is divided into four systems, each containing a violin part (top staff) and a piano part (bottom two staves). The key signature is one flat (B-flat), and the time signature is 2/4.

- System 1:** The violin part begins with a *mf* dynamic, followed by a crescendo to *mp* and then *ff*. The piano part starts with a *mp* dynamic, followed by a *p* dynamic and then a *f* dynamic. Both parts feature eighth-note patterns and doublets.
- System 2:** The violin part continues with eighth-note patterns, ending with a *ff* dynamic. The piano part features a *f* dynamic, followed by a *dim. poco* (diminuendo poco) section, and then a *mf* dynamic. The piano part ends with a *f* dynamic.
- System 3:** This system consists of continuous eighth-note patterns in both the violin and piano parts.
- System 4:** The violin part includes a *tr* (trill) marking and a *ff* dynamic. The piano part continues with eighth-note patterns and a *ff* dynamic.

First system of musical notation. The top staff features a melodic line with triplets and a crescendo. The middle staff is marked *p animando* and *2 animando*. The bottom staff is marked *pp e staccato* and *2*. A *cresc.* marking appears at the end of the system.

Second system of musical notation. The top staff is marked *e string.* and *cresc.*. The middle staff is also marked *e string.* and *cresc.*. The bottom staff continues the *cresc.* marking.

Third system of musical notation. The top staff begins with a *f* dynamic and includes *ff* markings. The middle staff has *f* and *ff* markings. The bottom staff has *ff* markings and a *2* marking.

Fourth system of musical notation. The top staff is marked *Presto. sciolte* and *ff*. The middle staff has *accel.* and *ff* markings. The bottom staff has *2* and *accel.* markings, followed by a *ff* marking.

MUSIK FÜR STREICHINSTRUMENTE.

VIOLINE.

Violine allein.

- 948 Alard, Charakteristische Studien.
1376 Bach, 6 Sonaten (Hermann).
1953 — 6 Sulten (Wihl. Altmann).
1171 Campagnoli, Op. 18. Divertissements
1270 — 20 Etüden (Schradieck).
2531 Carri, Spezialtonleiterstudien I.
1532/34 — II/IV Terzen, Sexten, Oktaven.
2385 — V. Studien in Decimen.
2761 Cramer-Abel, 33 Etüden.
1450 David, Violinschule (dtsh.-frz.) I. T.
1451 — Dieselbe. II. Teil.
1452 — Dieselbe (deutsch-engl.). I. Teil.
1453 — Dieselbe. II. Teil.
167/68 — Op. 39. Dur u. Moll. 2 Hefte.
1950 — Op. 43. Suite (Henri Petri).
1231 — Op. 44. Zur Violinschule. Etüden für Anfänger in der I. Lage.
1428 — Op. 45. Zur Violinschule. Etüden.
1012/14 — Konzert-Studien (Petri). I. Viotti.
II. Rodé. III. Kreutzer.
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).
1520 — Üb.f. Formv. Char.-Stück (I. Lage).
2160 Florile, 36 Etüden (Felicie Togni).
2222 Gavrilés, 24 Etüden (Matinées).
470 Herling, Op. 13. Elementar-Viol.-Schule.
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden (Klavier ad lib.).
2301 Hehmann-Schmidt, Violinschule.
1227 Kreutzer, 19 Etüden (Schradieck).
2196 — 42 Etüden (Capricen).
2125 — Dieselben. Instruk. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).
2828 Kütz, Op. 13. 20 Exercices faciles et mélodiques.
1559 Lehmann, Op. 20. Elem.-Violinschule.
1584 Libon, Op. 15. 30 Capricen.
534/36 Mazas, Op. 36. Etüden. 3 Hefte.
010/11 Orchester-Studien. Eine Auswahl schwerer Stellen a. d. Werk f. Kirche, Theater u. Konz. (Fr. Hermann). I/II.
2051 — für II. Violine (Fr. Hermann).
1546 Paganini, Op. 6. Konzert D (David).
410 — 24 Capricen (David).
1463 — 60 Etüden (David).
2233 Rodé, P., 24 Capricen (F. Togni).
2302 — 12 Etüden (F. Togni).
944/46 Spohr, 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
2047 Togni, Ausbildung d. linken Hand (d.-e.). Heft I. Die I. u. II. Lage.
2048 — Heft II. Die III. bis letzte Lage.
2049 — Heft III. Die Verbindung d. Lagen.
377 Violinkonzerte neuerer Meister: Beethoven, David, Ernst, Lipinski, Mendelssohn, Paganini (David).

2 Violinen.

- 1935 Bériot, Op. 57. 8 Duos. (R. Hofmann).
1936 — Op. 87. 12 kleine Elem.-Duos (,,).
1297 Bruni, Op. 34. 6 Violin-Duos.
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).
111/12 — 101 leichte progr. Stücke. 2 Bde.
1231 David, Op. 44. Zur Violinschule. Etüden f. Anfänger in der I. Lage.
1428 — Op. 45. Zur Violinschule. Etüden mit Benutzung d. höheren Lagen.
162/63 — 60 Duette. Ein Anhang zu jeder Violinschule (Schmidt). I/II.
1520 — Übungen (Charakterstücke).
126/28 Mazas, Op. 38. Duette. 3 Hefte.
7.1515 Pleyel, Op. 48. Je 6 Duette.
6.1145 Spohr, Op. 39 und 67, je 3 Duette.
144/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
132/341 Unsere Lieblinge, Die schönsten Melodien. I. Lage. (David). 4 Bde.

Violine und Klavier.

- 1483 Aus alten Zelten. (Wehrle).
483 Bach, 6 Sonaten (Hermann).
19/21 — 3 Violin-Konzerte Am., E. D.
9 — 6 Violin-Sonaten (Schumann).
89/94 — Dieselben einzeln: Nr. 1—6.
35/36 — Chaconne (Schumann Mendelssohn).
474 — 6 Sonaten f. Pedal-Klavier (David).
27/28 — 6 Flöten-Sonaten I. II.
46/47 Beethoven, Sämtl. Sonaten. 2 Bde.
1326 — Dieselben. Wohl. Ausg. in 1 Bde.
2304 — Op. 8. Serenade, D dur.
1132 — Op. 17. Horn-Sonate F (David).
939 — Op. 20. Septett.
1172 — Op. 40 u. 50. Romanzen (David).
1249 — Op. 61. Konzert D (David).
37 — Sämtl. Cello-Sonat. u. Variat. (David).
37a — Sämtl. Cello-Sonaten (David).
37b — Sämtl. Cello-Variationen.
1248 — Variationen u. Rondos.
62/64 Bériot, Airs variés Op. 2, 7, 12.
1847 — Air varié Op. 15.
65/67 — Airs variés Op. 42, 67, 79.
1.1856 — Konzerte Nr. 1, 2.
68/70 — Konzerte Nr. 3, 4, 5.
1979 — Konzert Nr. 6.
71/72 — Konzerte Nr. 7, 8.

Violine und Klavier.

- 1857.2773 Bériot, Konzerte Nr. 9, 10.
1848 — Op. 77. 10 kleine Vortragsstücke.
1849 — Op. 100. Balletszene.
1980 — 12 Mélodies italiennes.
2091 Bossi, Op. 99. 4 Stücke in Suitenform.
2212 Bruoh, Op. 26. Konzert, G moll.
2331 Carri, Op. 8. Elfenfantz (Terzenstudie).
2507 Chausson, Ernest, Op. 25. Poème.
1200 Chopin, Op. 65. Sonate Gm. (David).
91 — 8 Walzer (David).
2457 Chopin-Wilhelmj, Notturmo D dur.
8005 Corelli, Folies d'Espagne.
1972 David, Op. 5. Der kleine Tambour.
1940/41 — Op. 14, 17. Konzerte Nr. 2, 3.
2404 — Op. 23. Konzert Nr. 4. E dur.
1981/32 — Op. 30. Bunte Reihe. 2 Hefte.
3006 — Op. 35. Konzert Nr. 5. D moll.
1167/68 — Op. 39. Dur u. Moll. Etüden usw. in allen Tonarten. Violinst. 2 Hefte.
1169/70 — Pianobegl. 2 Hefte.
4046 — Op. 39 Nr. 6. Am Springquell.
1260 — Konzertst. Op. 6, 11, 15, 16, 18, 21.
415 — Salonstücke Op. 24, 25, 28, 36. — siehe auch Hohe Schule und Vortrud.
1028 Diétiel, 12 kleine Lieder ohne Worte.
1603 Ernst, Op. 18. Karneval v. Venedig.
1230 — Op. 22. Ungarische Melodien.
1382 — Op. 23. Konzert Fis m. (David).
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.
1026 Förster, Mus. Bilderbuch f. d. Jugend. Op. 9.
1025 Franke, Füre Haus. g Char.-St. Op. 63.
1362 Gade, Op. 6. Sonate Nr. 1 A dur.
1427 — Op. 21. Sonate Nr. 2 D m.
2274 — Op. 50. Konzert D moll (A. Orth).
2243 — Op. 59. Sonate Nr. 3. B dur.
1477 Gavottin-Album (Hermann).
750 Grieg, Op. 13. Sonate G.
2245/46 Händel, 6 Sonaten (Gevaert-Colyns) I, II.
2539 — Sonate A dur (David).
2200 Hauptmann, Op. 10. 3 Sonatnen.
120 Haydn, Sämtliche Sonaten (Dorffel).
2891/92 — Violin-Konzerte C dur, G dur.
1590 Herling, Op. 14. 16 leichte Musikstücke.
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden.
1992/93 Hohe Schule. (David). I/II.
2518 Joachim, Jos., Op. 2. Drei Stücke.
2510 — Op. 2 Nr. 1. Romanze, B dur.
374.567 Klass. u. Modernes. Sammlung aus 1425.1914 gew. Stücke (Hermann). 4 Bde.
2187 Kreutzer, Konz. Nr. 14 (David-Petri).
2902 — Konzert Nr. 13. D dur.
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.
2886 Kütz, Op. 14. Souvenir d'une fête.
3008 Leclair, Sarabande und Tambourin.
1333 Lipinski, Op. 21. Militär-Konzert D.
1240 Lortzing, Album. Stücke a. s. Opem.
2056 Lumbye, Traumbilder. Phantasie.
2059 Lyrische Stücke/ursg. v. Fr. Hermann
2308/09 Mendelssohn, Symphonie Nr. 3, 4.
8009 — Op. 4. Sonate F moll.
186 — Op. 64. Violinkonzert (David).
2316 — Hochzeitsmarsch u. Kriegsmarsch.
169 — Sämtl. 11 Ouvertüren (Hermann).
2599 — 5 berühmte Ouvertüren.
2578 Merikanto-Burmester, Valse lente.
1783.1797 Melique, Op. 10, 21. Konzerte Nr. 3, 5.
521 Mezzari, 0 Konzerte.
2431/32 — Konzert B Nr. 1, D Nr. 2.
2242.2199 — Konzert G Nr. 3, D Nr. 4.
1801/02 — Konzert A Nr. 5, Es Nr. 6.
2403 — Konzert Nr. 7. (Neu aufgefunden).
2010 — Serenade (Kleine Nachtmusik).
220 — 18 Sonaten (David).
2368 — Adagio, E dur (Hermann).
2255 Ondricek, Fr., Op. 21. Rhapsodie bohème.
1383 Paganini, Op. 6. Konzert D (David).
2458 — Op. 7. Konzert Nr. 2. H moll.
2935 — Op. 8. Hexentanz (David).
1545 — Op. 10. Karneval (David).
1544 — Op. 11. Moto Perpetuo (David).
1934 — Capriccios u. Variationen (Singer).
2183 Pleyel, J., Op. 48. 6 leichte Duette.
2305 Reinecke, Vorspiel-Entr'act a. Manfred.
455/56 Ritter, Transkriptionen I/II.
2190 Rodé, Konzert Nr. 4. A dur.
2846 — Konzert Nr. 6. B dur.
2848 — Konzert Nr. 8. E moll.
2854 — Konzert Nr. 11 D dur.
933.957 Rubinstein, Sonaten. Op. 19, 49.
907a — Op. 18. Violoncell-Sonate D dur.
2858 Scharwenka, Ph., Op. 110. Sonate H moll.
2594 Scharwenka, X., Op. 2. Sonate D m.
1401 Schubert, Op. 137. 3 Sonatinen.
Instr. A.
2146 — Konzertstück D dur.
3023 — Symphonie Hmoll (Unvollendete).
546 Schumann, Sämtliche Duos.
758 — Op. 9. Karneval (Hüllweck).
759 — Op. 15. Kinderszenen (Hüllweck).
833 — Op. 88. Symphonie Nr. 1, B.
945 — Op. 81. Symphonie Nr. 2, C.
842 — Op. 70. Adagio und Allegro.
843 — Op. 78. Phantasiestücke.
847 — Op. 94. 3 Romanzen.
1153 — Op. 97. Symphonie Nr. 3, Es.
848 — Op. 102. 5 Stücke im Volkston.

Violine und Klavier.

- 844 Schnmann, Op. 105. Sonate A m.
846 — Op. 113. Märchenbilder. 4 Stücke.
834 — Op. 120. Symphonie Nr. 4, D m.
845 — Op. 121. Sonate D m.
761 — Op. 130. Kinderball.
3024 — Op. 131. Phantasie, C dur.
475 — Lyrisches und Romantisches.
2283 Sibellus, Jean, Op. 44. Valse triste.
3000 Sindling, Op. 99. Sonate D moll.
2126 Singelee, Op. 56. Pastorale Phantasie.
2127 — Op. 123. Lohengrin-Phantasie.
1948 Sinigaglia, Op. 20. Konzert A.
2317 — Op. 28. Rapsodia piemontese.
2416 Sjögren, E., Op. 47. Sonate Nr. 4. H moll.
1977.1136 Spehr, Konzert Nr. 1 (Petri), 2 (Sitt).
1974.1137 — Nr. 3 (Petri), 6 (Sitt).
1138/39 — Nr. 7, 8 Gesangsgeze (Sitt).
1143/44 — Nr. 9, 11 (Sitt).
2774 — Nr. 12 (Sitt).
3078 Suppé, Berühmte Ouvertüren.
1983 Tanzweisen (R. Scholz).
2520 Tartini-Beker, Teufelstrillersonate.
2797 Thomassin, Improptu Op. 64.
2798 — Violin-Sonate E moll Op. 72.
4026 Tschalkowsky, Op. 35. Konzert.
2794 — Album.
1029.311 Unsere Lieblinge. Die schönst. Melodien. Leicht v. Carl Reinecke. 4 Bde.
3064 Vereini, Konzert-Sonate, E moll.
3079 Vieuxtemps, Op. 6. Air varié.
3080 — Op. 15. Les Arpèges.
1478 Viotli, Konzert Nr. 22, A m.
376 Vortrudien zur hohen Schule. (David).
2469 Wagner, Faust-Ouvertüre.
2799 — Album a. Lohengrin.
1519 — Lohengrin-Potpouri (Hermann).
2332 — Lohengrin-Vorpiel.
1027 — 10 Melodien a. Lohengrin (leicht).
3081 Weber, Sonaten.
2214 Weingartner, Op. 42 Nr. 1. Sonate D dur.
2215 — Op. 42 Nr. 2. Sonate F moll.
3100 Ysaye, Op. 11. Lointain passé. Mazurka.

Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner).
2471 Reinecke, Vorepiel a. Manfred.

2 Violinen und Klavier.

- 2377 Bach, Konzert D moll.
1793 Mottat, Ausgew. Stücke ber. Meleter.
2183 Pleyel, J., Op. 48. 6 leichte Duette.

VIOLA.

- 417 Bruni, 20 Studien (Hermann).
419 Campagnoli, 30 Capricen.
2054 Gavrilés, 24 Violinetüden (Spitzner).
1591 Hermann, Op. 18. Konzert-Studien
1987 Orchesterstudien (Fr. Hermann).

Viola und Klavier.

- 1668 Beethoven, Op. 17. Horn-Sonate.
1869 — Violoncell-Sonaten. (Naumann).
1476.1488 Gade, Violin-Sonaten. Op. 6, 21.
2399 Haydn, Violoncell-Konz. D dur.
803 Joachim, Hebräische Melodien.
956 Rubinstein, Op. 49. Sonate F m.
848 Schumann, Op. 113. Märchenbilder.
2284 Sibellus, Jean, Op. 44. Valse triste.
1691 Wagner, Potpourri a. Lohengrin.

VIOLONCELL.

Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).
1275/76 Dotzauer, Op. 47, 54. Übungen.
1277 — Op. 35. Übungen.
1278/79 — Op. 70, 158. Übungen.
1577.1274 — Op. 107, 120. Übungen.
2967 — Op. 155. Violoncell-Schule.
2369 Dupont, 21 Etüden (J. Klengel).
2969 Fitzenhagen, Op. 28. Techn. Studien.
1851 Grützmacher, Elite-Etüden (Hüllweck).
2225 Kammermusik-Studien (Grützmacher).
1939 Klengel, Techn. Stud. d. a. Tonart. I. Teil.
2041 — Technische Studien. II. Teil.
2151.2217 — Techn. Stud. III. u. IV. Teil.
1491 Kreutzer, 22 Violin-Etüden.
2279 Lee, S., Op. 57. 12 Etüden.
1969 Nisik, Das erste Jahr der J. Cellisten.
2108/9 Orchest.-Studien (Grützmacher) I/II.
1624/25 Salter, Kammermusik-Studien. I/II.
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumen-aufsatz).
2306 Schröder, Op. 39. Triller u. Staccato.

Violoncell und Klavier.

- 1562/64 Arlen und Gesänge aus Opern und Oratorien (Roth). 3 Bände.
2426 Bach, 3 Sonaten (J. Klengel).
1244 Beethoven, Sämtliche Sonaten.
38 — Sämtliche Violoncellonaten (Grützmacher).
1245 — Sämtliche Variationen.
1133 — Op. 17. Horn-Sonate F. (Grützmacher).
1232 — Op. 40 u. 50. Romanzen (Grützmacher).
1199 Chopin, Op. 3. Introdukt. u. Polonaise.
1201 — Op. 65. Sonate G m.
87/88 — Mazurkas, Notturmos (Davidoff).
90 — Walzer (Davidoff).
2939 Fitzenhagen, Op. 8. Resignation.
2963 — Op. 29. Drei kleine Stücke.
1510.1575 Gade, Violin-Sonaten Op. 6, 21.
2827 Goltermann, Op. 14. Konzert Nr. 1. A moll.
2499 Händel, Sonate G moll (Bearb. v. Lindner).
2500 — Sonate D moll (Bearb. v. Lindner).
2501 — Sonate B dur (Bearb. v. Lindner).
482 Haydn, Violin-Sonaten (Grützmacher).
2238 — Konzert D dur (F. A. Gevaert).
2915 Klengel, Op. 1. Suite E moll.
2290 — Op. 4. Konzert Nr. 1. A moll.
2938 — Op. 7. Konzertino C dur.
2345 — Op. 9. Notturmo, D dur.
2240 — Op. 10. Konzertstück D moll.
2541 — Op. 13. Gavotte, D moll.
2348 — Op. 19. Variationen, Amoll.
2519 — Op. 32. Sarabande.
2573 — Op. 26. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.
2574 — Heft II. Wiegenlied.
2575 — Heft III. Barcarole. Scherzino.
2227/29 — Op. 44. Sechs Stücke. I. Romanze. Alter Tanz. II. Wiegenlied. Mazurka. III. Gavotte. Savoyard.
2776 — Kadenz u. Schluß z. Volkmann Op. 33.
2971 Kühnel, Sonate, Adur (Bennat).
2844 Liszt, Consolations (J. de Swert).
378 Lyrische Stücke f. Konzert u. Salon (Grimm).
1411/12 — Dieselben in 2 Abteilungen.
2908 Mendelssohn, 2 Sonaten und Variationen.
1800 Mollque, Op. 45. Konz., D. (Grützmacher).
221a/b Mezzari, Violin-Sonaten. I/II.
2430 Nicodé, J. L., Op. 23. Sonate H moll.
2808 Pfitzner, H., Op. 1. Sonate, F moll.
2479 Reuss, Aug., Barcarole.
907.934 Rubinstein, Sonaten Op. 18, 39.
1388 — Op. 49. Sonate F m.
1572/73 Rnss. Lieder u. Romanz. (Salter). 2 Bde.
2418 Schubert, Arpeggierte-Sonate (Muller).
760 Schumann, Op. 15. Kinderszenen.
2508 — Op. 15. Nr. 7. Träumerei.
842 — Op. 70. Adagio und Allegro.
843 — Op. 78. Phantasiestücke.
848 — Op. 102. 5 Stücke im Volkston.
1509 — Op. 121. Violin-Sonate Nr. 2.
1888 — Op. 129. Konz. Am. (J. Klengel).
1354 — Lyrisches u. Romant. (Hüllweck).
2285 Sibellus, Jean, Op. 44. Valse triste.
2792 Tschalkowsky, Album.
1035/37 Unsere Lieblinge. Die schönst. Melodien. Leicht. (J. Klengel). I/III.
2321 Volkmann, Reb., Op. 7. Romanze, E dur.
2776 Volkmann-Klengel, Kadenz u. Schluß zum Violoncellkonzert Op. 33.
2505 Wagner, Album a. Lohengrin.
1633 — Potpourri a. Lohengrin.

Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).

2 Violoncelle.

- 1345/49 Dotzauer, Op. 52, 58, 63, 156, 159. Übungen.
2916 Klengel, Op. 22. Suite D moll.
2359/62 Lee, S., Op. 38—39 je 3 Duos.
559 — Ecole du Violoncelliste.
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.

2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.
2367 Klengel, Op. 45. Konzert E moll.
2368 Romberg, B., Op. 72. Konzertino A dur (Klengel).

KONTRABASS.

- 1937/88 Laska, Op. 50. Kontrabassschule I/II.
1639 Teuchert, Praktische Studien.
1460 Wolf, Praktische Studien.